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OFFBEAT magazine

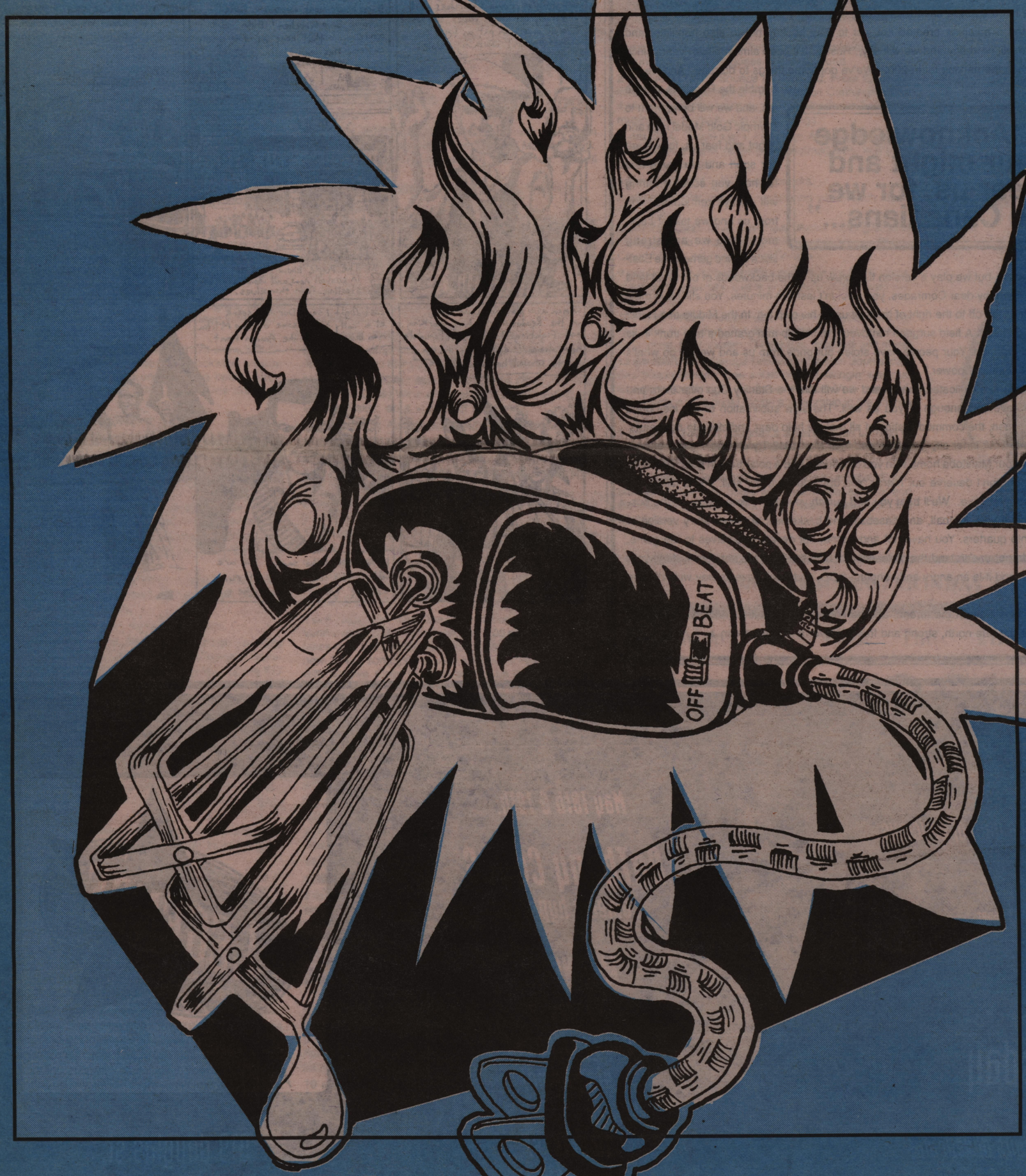
kinky, krusty, kooky

Issue # 129
May 1998

FREE

buffalo daughter

dj vadim



swervedriver

ron sexsmith

Enter the Ninja

This is not a wake-up call. This is a call-to-arms.

Not a military emergency, but a national emergency. These are the dark days of our confederacy. This is a crisis of sport. We must take our Hockey back.

We are no longer included in the playoffs for our own trophy - our Stanley Cup, and in world-class events we are sent home with consolation prizes and buttons that thank us for participating. This is unacceptable. For some of the older players, it's too late for them to change. I accept that, but we must change ourselves as a nation, and mold the next generation in a bolder, stronger, more arresting image. In the 70's the world feared us - both Canadian hockey players and fans. They called us goons, and said that all we knew how to do was fight. That's fine by me ... we won. We must make a return to this style of play. We must regain what is rightfully ours.

There are several things that we need in order to achieve this. None of them are easy, but all are necessary and when we taste the sweet nectar of triumph, all will seem worthwhile.

We need all of the up-and-coming players to remember every nick and scratch and cut and missing tooth given to them by every surly tank of a player out in Flin-Flon. We need it to be imbedded in their mind. We need them to remember that as they step on the ice and exact retribution with a curved wooden blade. We need them to make the other team bend to their will and beg them for mercy.

We need fans to become louder than they ever have been before. We need them to drink a case of lager and watch the first five volumes of Rock 'Em Sock 'Em Hockey before they attend any live game. We need them to scream for violence. We need them to call the opposing team every dirty name in the book.

Then, as we have constructed a machine created not just to play hockey but to also humiliate and eviscerate the opposing team, we will be ready and we will say, "Russia. It's been almost fifteen years since our last rumble. We'll see you out in the parking lot in 2002. We've got some things to discuss." And we will humble the Russians and the Czechs, and the Swedish, and we will bring them to their knees and hold the Olympic Gold Medal high and say, "Acknowledge our might and fear us, for we are Canadians, and this is our sport and our game and our lives," and no matter how you covet it during your long cold winters it will always remain so. You have taken our pastime from us and we take it back, because we want it more, and we are strong enough to do so. You skate a good game in the Eastern Bloc, with much speed and dazzle, but we play a version that grew up in the backwoods of our great land - in Chicoutimi and Medicine Hat - and my dear Comrades, you wouldn't last five minutes. You still have most of your own teeth. How quaint. This man off to the right of me isn't using his own leg. In the Middle of a Habs/Flames bout, he suffered arterial damage. A field surgeon removed it at the hip and grafted a tree trunk in its place and he was back by the third period. Your people have stolen our pride from us and we will do what's necessary to restore the rightful balance of power."

> **"Acknowledge our might and fear us, for we are Canadians..."**

Then we will turn to the Americans supplicated nearby and we will lord the Stanley Cup over them and pronounce, "And as for you, we have had enough of you as well. The slow sublimation of our ice-bound lifestyle, the quiet theft of our best men, the commodification of all that we hold dear and close to our hearts. You think that you know tough, with your inner-city gangstas and their Mac-10s? Try playing a game of one-on-one on the frozen pond outside your Manitoba home with you on offense and a polar bear in goal. This is no diversion to us. This is our life. You don't deserve our mercy. You don't deserve our skill. We're taking our players back. Summon up the best you have. We'll beat you and punish you and make you cry on the bus-ride home. Why? Because you have your football, and baseball, and basketball, and your sorry version of hockey that you want to divide into quarters. You have not and cannot not devote yourselves to the game. You're spread too thin and you do not understand the philosophy behind the play. It's not your history, your heritage, your GOD. But it is ours, and it is an angry and vengeful GOD, and it will have its way with all false prophets. Beware."

And we will cast them out, and will sit on the throne, and be content. We will know Victory. We will be triumphant. We will once more be the true north, strong and free. Forever and ever. Amen.▲

monday $2 cover
progressive house
servin' up a fresh vibe with dj delicious

tuesday $3 cover
rock tuesdays

wednesday
wonderbread
a bootyful funktion with dj delicious

thursday
student night
prizes from Vancouver Island Snowboards

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May 1998
Issue # 129

"I'm an alcoholic. I'm a drug addict. I'm homosexual. I'm a genius." Truman Capote, *Music for Chamelons*

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-DEADLINE FOR ALL SUBMISSIONS IS THE 15TH OF EVERY MONTH-

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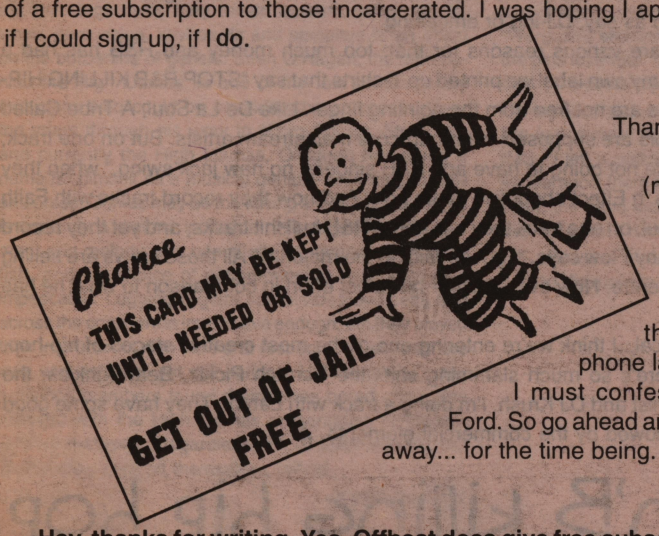
Item 1 brain-cleansing techniques used by offbeat production officers include: **bassholes**-*long way blues*/**fetisch park**-*alluvial*/**royal trux**-*accelerator* **pere ubu**-*pennsylvania*/**yo la tengo**-*little honda*/**shizuo**-*new kick ep*

screw you...we get **Letters** too!

Dear CFUV / Offbeat people,

I am a humble little schmuck who has the bad luck to be living at the Victoria Youth Custody Centre for the next 12 or so months. Shit happens, right? Anyway, the cell block I'm in is fortunate enough to have radios in it, and, you can guess what I spend most of my time listening to... the Corporate Rock Station, the Q! ... no... I get your signal loud and clear. Props to Sabrina for making Friday night just that much better... you make my day (week?). In order to keep up with your excellent programming, one requires a monthly copy of Offbeat. Upon reading the March issue (grudgingly mailed to me by a friend) I became aware of your offer of a free subscription to those incarcerated. I was hoping I apply to this, and was wondering if I could sign up, if I do.



Thank you for your attention,

(name withheld)
Victoria Youth Custody Centre
Pembroke St.

ps. For anyone who has had the misfortune to pick up the phone late at night when I've called in, I must confess: I am ex-president Gerald Ford. So go ahead and laugh... Gerald Ford is locked away... for the time being. I'll be back.

Hey, thanks for writing. Yes, Offbeat does give free subscriptions to those behind bars so your subscription is on its way. I'll be sure to pass on your kind words to Sabrina and thanks again.▲

"AREN'T THEY DEAD?" Swervedriver

by Kevin Scofield

If there was a contest over which band has suffered the most through its lifetime, Swervedriver would definitely be a nominee. With a new home and record to shock us all, Swervedriver is finding that may not be so bad.

Many people thought Swervedriver had broken up after 1993's *Mescal Head*, and again after *Ejector Seat Reservation* in 1995. True, the band did almost call it quits, but admiringly they managed to keep things together. Since 1995 Swervedriver left A&M Records (they wouldn't released *Ejector Seat Reservation* until 15 months had passed), put out *EJR* on Creation (who soon after dropped the band from the label), built its own private recording studio, signed to Geffen and subsequently dropped just three weeks before the release of their fourth album, *99th Dream*. Time passed, and New York's Zero Hour was able to snatch up the band. Zero Hour recently released *99th Dream* in North America, and the album has also been put out in New Zealand and Australia by other labels. Just how has Swervedriver been coping with all these obstacles?

"It's been extremely difficult," remarks lead man Adam Franklin. "There were many times when we almost gave up, but luckily we hung in there." Luckily for fans too. People were starting to worry after hearing all the problems with Geffen. It was unclear whether *99th Dream* would ever be released. The band is now confident with its American home at Zero Hour. "We're really happy with the amount of publicity this disc is getting. We haven't toured in such a long time, yet it seems the fans haven't given up on us. So, with Zero Hour's help we should be able to get back on track."

Back on track appears to be where Swervedriver are right now. *99th Dream* is getting heavy play at numerous radio station's, and as of April 20, the album is at #9 on CMJ (collects reports from all campus stations in Canada and USA) with a peak at #5. Not bad for a band considered "old news," especially by its native country.

"England has been really tough on us. When the news came out that Zero Hour had signed us, one industry bloke said 'Swervedriver? Aren't they dead? Come on, they were big a few years ago, but now they're nobody,' reflects Franklin. "*99th Dream* isn't even out yet in England. We're going to put it out on a new label we've started--Sonic Wave Discs." Having their own studio and no label for their home country, it seems like a good idea for Swervedriver to start its own label. This way, they won't have to deal with all the corporate fussiness that's plagued the band so far. And with the success *99th Dream* is getting in North America, England and the rest of Europe will surely receive the album graciously.

"We weren't even sure if anyone was still interested us here in the States. But the reaction has been great, you know. It feels like there's a lot of people behind us. Apparently this album is doing better than *Mescal Head* did." Franklin is both thankful and amused that Swervedriver still has fans after all these years and heartaches. While they definitely have a unique sound, Franklin feels the band's sound has progressed somewhat. "We've gotten better since *Mescal Head*. The early songs are sort of sprawly, where these new ones are more concise. We tried to move away from the first two albums, putting the vocals more up front and writing the songs acoustically first."

With the creation of Sonic Wave, Swervedriver will be back on schedule with its history of multiple releases. They plan to put out a couple EP's or 7"s of some unreleased stuff, both recorded for *99th Dream* and later material. Swervedriver fans are used to having a handful of EP's and 7"s to accompany each full-length release, and in the next few months these new singles on Sonic Wave should be out. Meanwhile, *99th Dream* is enough to keep anyone happy. Possibly their best album yet, the band still amazes me with their knack of combining alternately-tuned guitars with layers of distortion, analogue effects, and lush vocals with beautiful melodies. Franklin is close to genius with the vocals he creates. Older fans are happy, and those unaware of Swervedriver now have an excellent chance to discover a band who can stand the test of time.▲

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DJ VADIM

by Porkchop

DJ Vadim is one of the most respected members of the prestigious British hip-hop label Ninjatune. His abstract but funky instrumentals have helped bridge the gap between electronica and hip-hop and his Jazz Fudge label continues to release some of the best experimental hip-hop around. Our resident hip-hop head, Porkchop, discussed the current state of the music when the Ninjatune tour blew into Vertigo on April 1st.

What is Hip-Hop?

There are different definitions of it. You have *The Source* magazine definition of it. A lot of people look up to *The Source* and what it says and how it defines characteristics...[of Hip-Hop] by what big rappers like Puff Daddy say at the moment. But if you talk to Bambaataa or Theodore or Jazzy J they will say a totally different thing. For me, the whole thing started with the DJ's. If it wasn't for DJ's manipulating break beats and stuff there would be no music.

What is a DJ?

Back in the early 70's, the DJ's were copying how the radio DJ's edited disco songs together and elaborated the breakbeats--certain parts of a song to make overdubs, overkeys and announcements. So people like Bambaataa and Kool Herc were copying that and doing it in the streets. They did it on turntables as opposed to doing it on reels in the studio. Then scratching came along. The DJ thing has come from what they did with turntables as an instrument. To call yourself a DJ has become a profession, a skill. I can't walk into an architect's office and call myself an architect. You need to go through certain steps in training and educating yourself. You cannot just walk up to a turntable and call yourself a DJ without doing the ground work.

What is a B-BOY?

People who break to the beat. It's the dancing side of the music. In terms of the questions you are asking...[it would be] DJing and production. Production is much more a valid form of hip-hop than say, graffiti. No magazine ever covers production. Isn't Buck Wild a hip-hop producer? Isn't Rza a hip-hop producer? Isn't what they do hip-hop? It's been the producers that have kept it real for me. Ever since 1980-81 when the first samplers came out and when the DJs faded into the back, sampling has remained important to hip-hop. It's the DJ and producer that have pushed the music forward...B-Boys are very retrospective. It is very spectatorish. What killed breakdancing in England was that people felt alienated. People couldn't get into the vibe--it was just like a performance...they couldn't dance.

What is an MC?

Word up to Company Flow. I really like that group from Vancouver: Swollen Members. I'm working on my next album--actually I'm working on two albums at the same time, one for Jazz Fudge and one for Ninjatune. For Jazz Fudge I'm working with Dalek's People, one with Swollen Members, one with the Indelible MC's and one with Joe Young and Black Thought from The Roots. I'm also working with this crew from Paris and another group from Madrid, Spain, called Seven Nutters, and a whole lot of English MC's and some people from Japan.

I think MCing is important, a lot of MC's do it for the sake of doing it. The difference between what people see now and what people saw 10-15 years ago is that hip-hop has become a job. This is what I do to earn money. It's no longer a hobby or a passion. 15 years ago there wasn't the same amount of money in it. The people that DJ'd and danced did it because it was their passion. They had 9-5 jobs so that they could afford to buy the latest vinyl or sport the latest set of shades or go out to the hip-hop clubs. That was their life. Now it's the easy option to be a rapper. Anyone can get signed: all you have to do is talk about how real you are and how bad it is on your block or whatever...then you get signed and sell 10,000 copies straight away--Capone and Norriega style. But there's people taking it to a higher a level: The Hieroglyphics, The Roots.

I find people in America are really closed off. It's very much a case of 'Well,I we have our own so why do we need hip-hop from anywhere else? Why do we need hip-hop from England or France or Japan or where ever?--we have our own stuff.' I think that's closed-minded. The reverse is happening now with jungle--it comes from England and it gets exported and all the jungle kids go crazy for Roni Size. Now there's people in America making jungle and they can't export it to England--no one would take them. 'They wouldn't take our rap records so why should we take your jungle records?' But as far as I'm concerned good music is good music where ever it comes from.

What is Graffiti?

It is the expression of the street, it's a culture, it's a lifestyle. It's about expressing yourself. Whether you're tagging up a wall or on the floor or on the decks. You're rocking a style, you're a floor move, you're rocking the decks, you're rocking the mic, you're rocking the shine and the 3-D on the walls. Hip-hop is, as a Tribe Called Quest said, "youthful expression." It's all about being creative and defining yourself--being yourself. The whole thing is to be yourself, to be creative, to be original--that's how I define it. [For instance]...bombing as opposed to doing canvases and stuff like that. There is a whole camp of people saying that people like MO'2, PHASE2, Futura and Stash, that what they're doing is just whack. That the only people keeping it real are the people going out bombing. I don't agree with that: it's not the process, it's the final product. When people talk about graffiti and say it's a part of hip-hop I think that it's quite dubious. There were just as many writers into punk and heavy metal as there is in black music. I know many, many writers who really hate black forms of music. But their graffiti is amazing. It's not as much a part of hip-hop as say, DJ-ing or emceeing.

Things are stagnant. There are various reasons for that: too much money and R&B has had a detrimental effect on hip-hop. On my own label we printed up T-shirts that say "STOP R&B KILLING HIP-HOP". Most of the crews out there are not free from the pointing finger. Like De La Soul, A Tribe Called Quest, KRS-ONE--all those people are supposed to be hardcore mainstream artists. But on one track, A Tribe Called Quest says, "We're not going to have any R&B singers, no new jack swing," when they got in all that trouble with Wrecks 'n Effect about five years ago. And now they record tracks with Faith Evans. Same thing with De La Soul: on one track they talk about R&B bullshit tracks, and yet they record a track with Janai. It's like Company Flow says, "I got no faith in the majority." All those crews are selling out for the money left, right and centre. Now even Rakim--his latest effort in comparison to what he has put out in the past is very weak.

I hope I'm not sounding cynical...I think we're entering one of the most creative stages of hip-hop. If you dig below the surface there's so much slamming shit...the Scratch Picklz, Beat Junkies; the production skills of The Cut Chemist and DJ Krush. I'm doing a track with Latyrx. They have some good shit happening. But it's overshadowed by the commercial elements. ▲

stop R'n'B killing hip hop

NO USE FOR A NAME

by Erik Jones & Jonathan Marshall

Well, Feb. 17th was the day and I was pretty psyched to go. ***NOFX*** *and* ***No Use for A Name*** *in Vancouver at the Croatian Cultural Centre, and I get to do the* ***No Use... interview!*** *We got to see* ***NOFX*** *do the sound check... it was kinda like a private show.* ***No Use...*** *rocked.* ***The Teen Idols*** *were a real cool band.* ***NOFX*** *blew the roof off the place. All of the bands did wicked sets, but* ***NOFX*** *was the highlight of my night because they got me on stage and made me play the trumpet (which I have no clue how to play) and ridiculed me all the while. It has to be one of the nights I will remember for quite a long time.*

No Use For A Name are:

Jackson: guitar
Tony: vocals and sometimes guitar
Matt: bass, occasional vocals. (I sing when I can.)
Rory: drums

How long have you guys been together as No Use For A Name?
In it's entirety like, eleven years. In this current lineup...about 2 years almost.
How many records have you guys put out?
Seventeen.
About five. Yeah five.
So...three CDs and two 7"s , or like 4 four CDs.
Nope...all five CDs.
Five CDs? Awesome. I only knew of three.
There's two on New Red Archives.
Oh, that's why...
Daily Grind, *Leche Con Carne*, and *Making Friends*. They're all on Fat Wreck Chords. Yeah, there was one guy in the audience requesting the entire first album. It's those people who come to the shows who think they're cool. They go to the record stores before we play and get all the names of the songs off of the albums, and they're like PLAY POWER BITCH! and like, the other songs, and it's kinda lame.
Ok...this has been bugging me. I speak a little bit of Spanish and milk and meat...the 'leche con carne' thing...
Hey, that's milk WITH meat.
Milk with meat? What does it mean?
It doesn't mean anything.
It's just the title of an album then? There's no hidden secrets or meanings behind it?
Actually, it's a Spanish war song. Based after an old...ah...recipe.
You're on Fat Wreck Chords?
Yeah, we really like Fat...it's a great label.
I'm totally getting sick of people saying shit, like Fat Records is a bunch of sellouts. It's a great label.
Yeah, it really is. We all know each other there, very personable people, we all know each other very well. It's just like a little family thing going on.
Do you guys like Twisted Sister?
Yeah, there's a really good heavy metal cover comp. that's coming out. My friend Mark is putting it out, and Spike from the Gimme Gimmes and Joey from Lagwagon are probably going to do "We're not gonna take it." It should be good.
Ahh cool, ok, when you guys come to Victoria next, don't play at the Limit.
Why?
Underage people can't get in.
We played there like, 2 years ago on the tour we did all across Canada, and they didn't tell us it was 19 and over. We thought it was all ages...so we get there and it's a bar.
Lets see...are you guys married?
Jackson: I am. Don't over-quote me on this but open up your copy of NOFX - *Heavy Petting Zoo*...the first chick you see on the back of the liner notes..[that's Jackson's wife]... From what I understand, anyway. I'm engaged..
So they come with you on tour?
Sometimes they come for like four or five days and then head back.
Any last regards?
Yeah, thanks for doing the interview with us...
The pleasure is all mine, man. I totally enjoyed it. Thanks for being so good to us and like...treating us like we weren't just a couple of kids..it's really cool of you guys.
Hey man, you guys were cool..its no problem. Yeah, thanks again.

And that was that. I have to admit, I was nervous at first, but as the interview went on and I came to see that these guys weren't looking at me and Jonathan as a couple of kids but more as peers/buddies etc., I was a helluva lot more comfortable. Thanks for the interview guys, and I'll be sure to make sure I say Hi! next time you pull through Victoria....even if you ARE at the Limit. ▲

THE SPECIAL GUESTS

by Graham MacKenzie

After writing a midterm, I headed out to find ***The Special Guests*** *practice space. I'm the worst at finding things so it took a while to locate the place. Eventually I found the Keating storage units out in Saanich and found Adam Kittredge, Piers Henwood, Jocelyn Greenwood and Brendan Pye--Victoria's foremost pop quartet,* ***The Special Guests.***

Since I arrived late the band had already finished playing and were relaxing in what seemed to be more of a hangout than a practice spot...

Describe your music.
Exuberant pop-stylings or just happy upbeat songs. We try to get people moving.
What's your inspiration for songs?
We start with guitar, music and melody. We follow that with the certain mood we are in and try to connect it to experiences and other people.
When did you start the band?
In July 1995, but we didn't get really serious until Piers moved back to Victoria. Piers called Adam and wanted to start a band so Adam enlisted long-time neighbourhood friends Jocelyn and Brendan.
Since then you've achieved some success?
Yeah, we've been lucky.
You won Rocktoria last year, how was that?
It was a really cool experience, it gave us a chance to play to larger audiences and the CD went on to sell 2,000 copies locally, so it was a big boost. Local radio has been very supportive.
What about your first disc, *Just Another Face*?
We've enjoyed steady sales and favourable reviews. The CD itself was the result of our recording sessions with Bob Benson and we tend to think of it as a sonically diverse album with lyrical meaning. The disc has been picked up by an independent distributer called Indieland.
The band went on a Western Canadian tour?
The tour was to improve our fan base and get experience on the road, which ultimately improved the band as a whole. To get such a positive reaction from people who had never heard us previously was exciting. It really built up our confidence and was probably the biggest factor in our decision to head to the studio again and record a new EP.
The new EP is called?
Everybody Rock.
When does it come out?
Soon. We hope you'll watch for it. We'll be doing a bunch of live shows in support of it. We want to improve on our last album since our expectations have gotten higher. We recorded it at Island Pacific Studios in Nanaimo with Rick Salt. The goal was to translate the band's live energy to disc and we hope the results speak for themselves. We put a unique cover of Tommy Roe's 60's classic "Sweet Pea" on the EP; it's a nod to one of our biggest influences.

Tommy Roe?
He was a 60's rocker. Great beats, great melody and great storylines. His heyday was 15 years before we were even born, but his song writing is still classic.
What's a cool thing about being in a band?
We get the chance to experience the music business first hand. We get to be self managed and directed. We book our own shows and tours too. We're having fun.
Are you big into the live show?
We love playing live. We think that's what music is all about, live raw energy. We're proud of our live show- we like to throw in some super-catchy covers to mix it up. People like the feel-good aura that is the backbone to our trademark sound. We'd also like to see more kids show up at all-ages shows because there's so many great Victoria bands that do shows that aren't always well attended. People should support local live shows.
Style?
You got to have style.
If you weren't a band of musicians but rather a band of superheroes, what would you be doing?
Getting everybody to rock!▲

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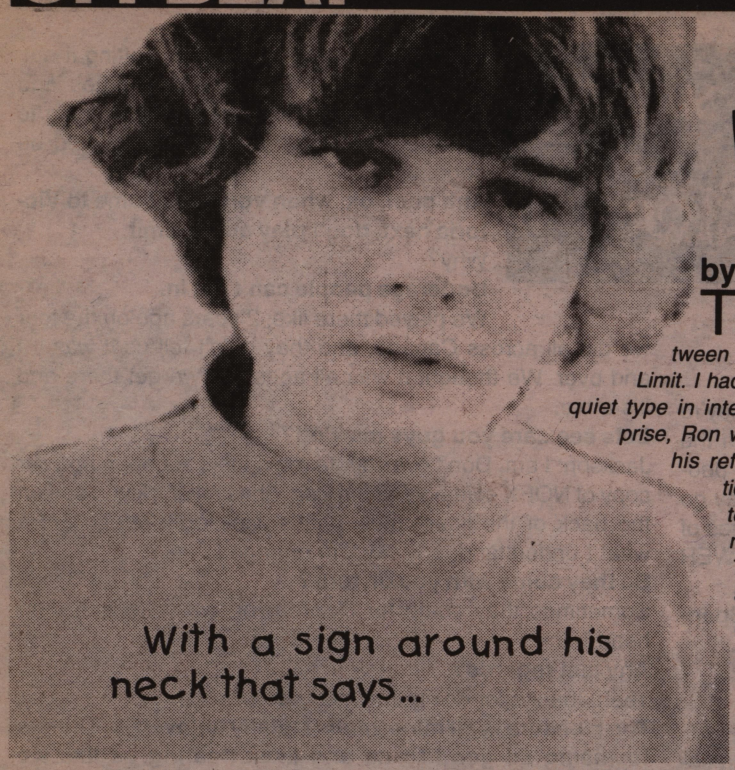


by Jeremy Turner

This interview with Ron was taken in-between his soundcheck at the Limit. I had heard that he was the quiet type in interviews but to my surprise, Ron was quite candid about his reflections and observations of Victoria. The interview was held in the rather noisy Taso's Taverna on Johnson Street. Without any real prompting, Ron discussed his darker impressions of Victoria among many other topics.

Offbeat: So I heard something about Rod Stewart?
All I know is that he has recorded a song [Ron's "Secret Heart"] , and I'm just waiting to find out if he is going to do anything with it, like put it out on a record. I think he will, you know, because I heard that they recorded it and mastered it and stuff. So yeah, that could be a good thing, you know.

So no new updates on that then?
I don't know, I never know who to talk to. I keep hearing that it's confirmed and that it's a go. I won't believe it until I see it. He [Rod Stewart] has probably got another album coming out soon because he hasn't had one out in a while...

I guess you've heard Rod's cover versions of "Downtown Train" by Tom Waits. What do you think of that?
Well I heard Rod Stewart's version before the Tom Waits' version.

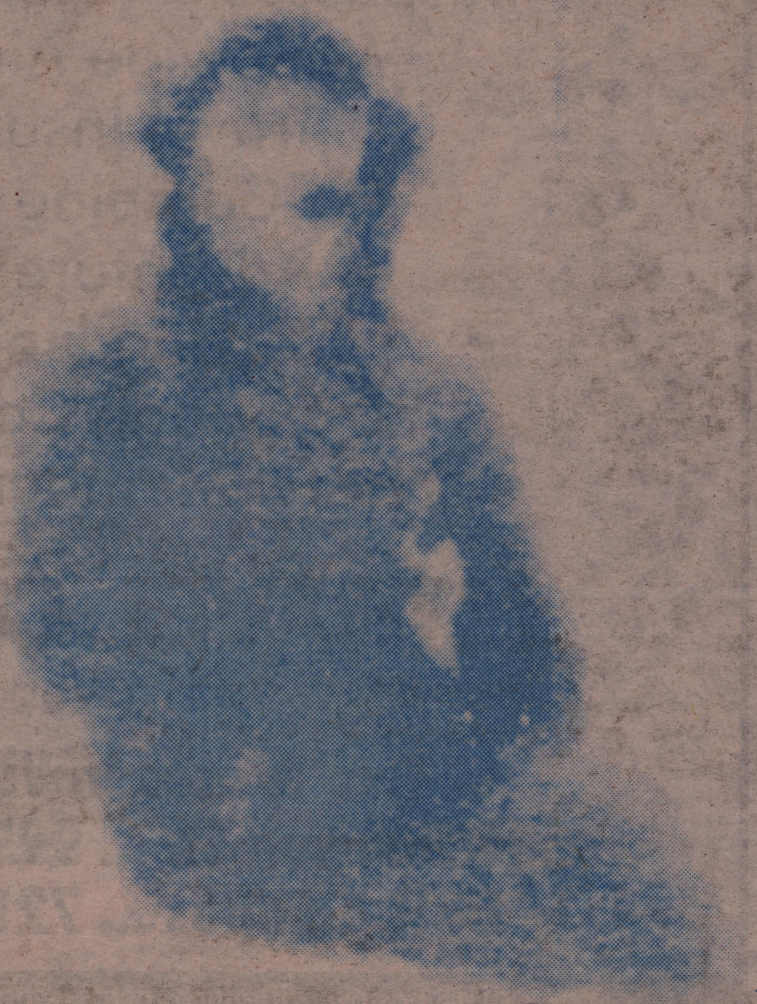
Yeah, same with me!
I remember thinking it was a good song. It's pretty hard to do.Tom Waits does his songs better than anybody else and...I think it's true...I mean, Rod Stewart recorded a song by Tim Hardin called "Reason to Believe" that was a big hit for him, and Tim Hardin's version blows him out of the water, you know. But, there was a period where Rod Stewart was really writing good songs and was picking good songs and I think it's encouraging that he picked mine. He's listening to other stuff now. I think Elvis Costello turned him [Rod Stewart] onto it because he was talking to him about the fact that he used to record songs by Tim Hardin and that maybe Rod isn't as choosy as he used to be. So then Rod Stewart asked him to bring him over some songs that he thought he should hear. So,[Elvis Costello] brought him a few of mine and some Nick Lowe songs and more Tom Waits' songs, etc.

Do you have an interest in the visual arts or anything like that? Any hobbies?
No, I mean, I like to draw and stuff but I don't really... I'm not good or anything I just like to draw pictures and stuff. Not like in serious pictures.

Sort of doodles and cartoons?
Yeah. But I don't really. Just walking around is my favourite thing to do. To be by myself walking around...I used to walk from Gorge Road everyday to Bastion Square? Go home back and forth.

So, what led you away from Victoria?
I was just here for a few months anyway. I ran out of money, basically. I just came out because a friend was moving and I'd never been anywhere, never even left my hometown. I was like, 18 or something, so he asked me if wanted to come along for the ride and I just hopped in the car and we drove. It took us about six days to get out here and I only lived here for about five months.

Would you ever possibly want to move back this way?



Well, I don't know... I can't see myself living out here unless... I don't know.. I like it out here. I'd really miss the Ontario winter though. I really love the snow and everything. It's a different town then when I was living here too... It was a lot seedier when I was here and I kind of liked it more. I remember this place called the Hook Line and Sinker which was down on Government St. I think...they've just cleaned it up and it looks really pretty and everything, but I think I liked it when it was a little more grungier.

The Limit used to be called Club California...
Oh yeah! I remember that name! I was never in there though because I wasn't even old enough to be in a bar at that point. [Remarking on a gothic looking couple leaving the premises:] That's quite the get-up--pretty stylish, eh?

Well, Johnson Street is the "stylish" street of Victoria.
Is there a Goth concert going on tonight or something?

Probably. I heard the Goth scene is pretty big in Calgary these days of all places.
Yeah! Well, I think it's big everywhere, you know. You don't see them, but when a Goth band comes to town they're all there, you know? It's weird, you know..

Have you had double bills with Goth acts?
Well, I'm on the same label with Marilyn Manson and Nine Inch Nails and stuff. But I haven't been booked with them yet. Usually they're pretty sensible when they book us. We got booked with like, sort of a heavy metal band one time from Czechoslovakia.

Oh really! Which band was that?
Ummm... They had some really dumb name.

Dunaj?
I can't remember. They had little pins and stickers made up and everything but it was like, you know... it was just really heavy. It was sort of like Motorhead but not as good, you know? But, generally we do festivals with weird line-ups. We did a festival with Radiohead and Divine Comedy and... I don't know, the Cardigans and stuff. That was cool! Neneh Cherry...You know, she was all on this one bill...I like that kind of stuff! Because, that's what they used to do, you know? Like, I once saw this picture of a concert with Englebert Humperdinck, Jimi Hendrix and Cat Stevens you know? It was a triple bill... I mean that must have been pretty interesting. Englebert was the headliner!

You went to that?
No no... I saw a picture of it. I read it in a magazine.

Well maybe you could get Marilyn Manson as a cameo for your new album?
Apparently he's a good guy, he's really really sweet. It's a weirder label to be on because I'm on with all those No Doubt's and all those people... I like them (No Doubt) a lot... We used to do "Spiderwebs" actually... I used to do a cover of "Spiderwebs." I love that song but..

Playing any covers tonight?
Um... we're doing a song by ABBA actually. Called "Knowing Me, Knowing You."

Oh yeah! I know about that song!
We're doing that one and we are doing "Listen to What the Man Said" by Paul McCartney.

Great! I heard you were jamming that [song] with him?
Yeah, that's... I feel like I have a right to play that song now because he showed me how to play it.

Has he (Sir Paul) played any of your tunes?
No, I was too afraid to play my songs... I would've if I did one more song because I only.. I didn't want to.. you know, overdo it. He passed me the guitar and I thought... I just didn't know what to play and I just started doing the riff for that song ("Listen...") and he kind of like gave me the "look", you know? I wasn't sure if he even wanted me to play it but then I broke into it and it was cool because he's start jamming along and singing harmonies and stuff. And then, after I was finished, he corrected me because I had some of the chords wrong. And so that's why I feel like where I can play this one now because the man himself showed me how to play it. What else? And then I played him a Beach Boys song because I heard he was a really big fan of Brian Wilson. But if I would have played one more, it would've been one of mine. But I just... I thought I'd better not.

So it was more of a formal sort of meeting?
Well, it was in his house at this breakfast table. It wasn't formal at all but it was just really... He was just really hospitable, you know? Just being in his house and he was playing me stuff on his stereo... and having breakfast and everything you know? Just amazing! It was so amazing just to be there! It took me awhile to just be able to look at him because I was just like looking at the floor and everything. There was a bunch of other people there too... I still can't believe it! ▲

buffalo daughter

DEAR DIARY...OR: my "buffalo daughter" Saturday in Vancouver.

by Lyndsay Sung

Buffalo Daughter is a group from Tokyo that uses sampling, electronics and live instruments to create an underground space-age sound. They played Vancouver's Starfish Room on April 4th.

1:30 pm

My mom picks me up from the bus depot and is shocked to hear I am going to the concert by myself, even though I've told her I've gone to lots of things by myself. "Maybe your father can go with you," she says.

6:00 pm

I put on my Sunday best and head to the Starfish Room. I can hear the thumping bass of Buffalo Daughter's sound check as I nervously rap on the door. To counter my nervousness I whisper "girl power!"...this strangely affirms my presence, giving me strength. No answer at the door, but there's a sign saying "deliveries to the back." A way inside?

The entire building is littered with garbage in that pleasantly graffitied and "divey" kinda way. There's a doorbell; I hesitate, then push it. The buzz is so loud that the soundcheck stops for a moment. Luckily it starts again and some seedy guy opens the door. I explain to him who I am and he looks confused but shows me in anyway, pointing to two guys who are sitting at a table. Buffalo Daughter already sounds amazing.

"One 'a yous guys named June?" I ask in my best Donnie Brasco. This awesome long-haired rocker guy expresses an excited recognition. I explain who the hell I am.

7:15 pm

The soundcheck is finishing. Two guys from the opening group, The Beans, show up.

Because I am sitting with the Japanese metal guy and I am *also* Asian, it clearly looks like "I'm with the band."

7:30 pm

Buffalo Daughter finish, pack up their equipment and head over to my sheepish little round table, me with my lame tape recorder and geeky "question sheet." I introduce myself.

Buffalo Daughter is SuGar (guitars, TB303, vocals), Yumiko (bass, electronics, vocals) and MoOog (turntables). They also have Atsushi, the drummer.

OFFBEAT: How would you describe your sound?
SuGar: New rock. New rock.
Okay...Who or what influences your sound?
SuGar: Seventies new-wave. Devo, Talking Heads.
Ymiko: Kraut rock. German rock.
What kinda stuff did you listen to in high school?
SuGar: I listened to new wave.
Were you guys cool in high school? Or were you nerds?
SuGar: Of course we will say...we were cool!
What kind of music are you listening to right now?
SuGar: I like drum and bass. I like ambient.
MoOog: ambient and house music...
Why do you make music? Is there anything political behind what you do?
SuGar: we're just doing what we want to do. And then, we are an underground band. So as long as we do what we want to do, being underground...we are not interested in mainstream popularity.
So what's the music scene like in Japan? Are you guys like Michael Jackson there?
SuGar: We're underground there too. It's exciting, especially now. There are lots of bands.
So you guys just finished making a video for "Great Five Lakes." Can you tell me about it?
SuGar: It's like...do you know the Japanese independent film *Tatsuo*? It's like that...We shot the video, like, frame by frame, thousands of stills, like a cartoon...It's our first video.
What excites you...what bores you?
Yumiko: In the van. Driving in the van. Boring.
SuGar: We drove from New Jersey today. Boring. Now we have to go back to New York.
Do you have a CD player in the van? Who gets to choose the music?
Yumiko: When we passed Arizona, there is a main...big...cactus.
SuGar: We are talking about something else now!
Yumiko: Oh...oh. We listen to...the Orb.
So you guys did a show with Sean Lennon. Did you get to meet his mom? Is Yoko crazy?
SuGar: Yeah we got to meet her. She's not crazy. She's not freaked out. She's very gentle.
What excites you?
MoOg: Food! Anything except Mexican food.
Yumiko: Animals. We used to have a dog. But he died.
Was he just old or did he get hit by a car or something?
Yumiko: No, just old I guess.
SuGar: Food? Animals?
Yumiko: SuGar likes toys. She likes the toy shop.
Do you like Barbie?
SuGar: No! I like Star Wars.

> **"When they first came on, Buffalo Daughter looked very serious, as though they were out playing the biggest basketball championship of their lives."**

7:52 pm

'What a dedicated college radio volunteer I am,' I'm thinking, tape recorder pressed to my heart. I walk up to Subeez for an OJ and french fries. Sadly I am seated at a table with this big spotlight above me! Agh! And I thought going to the movies by myself was lonely. Try *eating*, something you physically have to do to live.

9:00 pm

I am still way early; I heard "Mr. Promoter" hotshot say that Buff Dot wouldn't come on till 12:15 am! Yeegadz. So I walk around, looking for the least offensive place to have coffee. My dress-to-look-cool clothing approach didn't take account of how fucking freezing it is...

10:40 pm

The Beans open the show. The Beans sound like they should be some CanCon pop rock outfit from Halifax. They can be described as perfect for a film soundtrack, if they took out the new-age trumpet fluff. They also had a non go-go dancer in a Midsummer Night's Dream get-up doing all this modern dance business. Plus, the band leader guy spoke in this beer-slurred potty-mouthed gangster rap way, which was pretty funny. They change tempo lots. I think they sound better when they go really fast and drown out the trumpet.

12:20 am

Yowza baby! On comes Buffalo Daughter, and they are AMAZING! They have a fierce energy that is extremely infectious; the crowd gets real excited too. They come out in baby white T-shirts with NEW ROCK on the front and go right into "New Rock." I squeeze my way to the front and am mesmerized by their entire set. Their sounds range from super fast beats to metal riffs to hip hop. It all sounds very electronic. Holy Gawd. They have a drummer who travels with them too, but I dunno if he gets to actually be in the band, but he was incredible. He kinda looked like this overgrown kid dressed for junior high gym class, the cutest ogre-like drummer I've ever seen, and he was going crazy! When they first came on, Buffalo Daugther looked very serious, as

though they were out playing the biggest basketball championship of their lives or something. But the crowd's excited response to their music got them all excited and smiling, especially MoOog on the turntables. Halfway through the set MoOog shouted "Hello everybody we are Pizzicato Five!" They played lots of songs from their new album and came out for an encore playing "No New Rock." After this, the crowd wanted more, but SuGar came out and said "Till next time."

So there ends my altogether exciting Buffalo Daughter Saturday. First of all I want to thank Kevin for sending me, my mom for picking me up at the bus and most of all, God, for putting me on this Earth.▲

CFUV Playlists — April 1998

Artist *Title* Label

FOLK

Annie Gallup	*Courage My Love*	Flyaway Hair
Tim Williams	*Indigo Incidents*	Festival
Jez Lowe	*The Parish Notices*	Green Linnet
Wyckham Porteous	*In This World*	Ragged Pup
Fred Eaglesmith	*Lipstick, Lies & Gasoline*	Razor & Tie
Plaid Tongued Devils	*In Klezskavania*	Independent
Celtic Fiddle Festival	*Encore*	Green Linnet
Big Yellow Taxi	*A Far-Fetched Tale*	Independent
C. Smith & J.Hewson	*Like Ducks*	Borealis
Friends of Fiddlers...	*This Side of the Ocean*	Allegro

Rootopia
Wednesdays 8-10am

JAZZ

Hugh Fraser	*In The Meantime*	Jazz Focus
Dusko Goykovic	*Balkan Blue*	ENJA
Ernest Ranglin	*Memories of Barber Mack.*	Verve
Charlie Byrd	*Au Courant*	Concord
Martin Taylor	*Celebrating Grapelli*	Honest / Linn
Cedar Walton	*Legacy of Art Blakey*	Evidence
Franck Amsallem	*Another Time*	A Records
3 Baritones	*Play Gerry Mulligan*	Dreyfus
Peter Almqvist	*With Horace Parlan*	Storyville
Art Farmer	*Silk Road*	Arabesque

Straight No Chaser
Wednesday 5-8pm

10 YEARS AGO

V/A	*Music from the Armpit of...*	Problem Child.
Negativeland	*Escape From Noise*	SST
Steve Lacy Quartet	*Momentum*	RCA
Steven Fearing	*Out To Sea*	Festival
Chesterfield Kings	*Don't Open Til Doomsday*	Mirror
fIREHOSE	*If'n*	SST
Pogues	*If I Should Fall From...*	Island/MCA
Hard-Ons	*Hot For Your Love, Baby*	Waterfront
Ratcat	*Ratcat*	Waterfront
Pat LaBarbera	*Virgo Dance*	Jusstin Time

April 1988

BLUES

Paul Delay Band	*Nice & Strong*	Evidence
Frankie Ford	*Ooh-wee Baby!*	Westside
Ted Hawkins	*The Final Tour*	Evidence
Mississippi J. Hurt	*Legend*	Rounder
Earl King	*Earl's Pearls*	Westside
Huey "piano" Smith	*Havin' A Good Time*	Westside
Various	*Ace Blues Masters V.2*	Westside
T. Lynn Washington	*It's My Own Turn Now*	Tone-cool
Junior Wells	*Pleading The Blues*	Evidence
John Weston	*So Doggone Blue*	Evidence

Let The Good Times Roll: Wed. 8-10:30pm

METAL

In Flames	*Whoracle*	Nuclear Blast
Brutal Truth	*Sounds Of The Animal...*	Relapse
Unsane	*Occupational Hazard*	Relapse
Agoraphobic Nose.	*Honky Reduction*	Relapse
Blood Duster	*Str8 Outta Northcote*	Relapse
Face Down	*Twisted Rule The Wicked*	Nuclear Blast
Night In Gales	*Towards The Twilight*	Nuclear Blast
Iron Monkey	*Iron Monkey*	Earache
Razor	*Decibles*	Hypnotic
Hypocrisy	*The Final Chapter*	Nuclear Blast

Dr.Demento
Sunday 3:30-4:30pm

NATIONAL TOP 20

TM	LM	Artist	Title	Label	
1	-	**V/A**	*All SKAnadian Club III*	Stomp	c
2	-	**Neutral Milk Hotel**	*In The Aeroplane...*	Merge	
3	-	**Swervedriver**	*99th Dream*	Zero Hour	
4	-	**Propeller**	*Oro*	Scratch	c
5	-	**Sully**	*I Have Much To Report*	Nettwerk	c
6	2	**The Inbreds**	*Winning Hearts*	Murder/Uni.	c
7	-	**Uilab**	*Fires*	Bingo/Unyon	
8	-	**Rev. Horton Heat**	*Space Heater*	Interscope	
9	-	**V/A**	*Metro Breaks*	TJSB	c
10	-	**Dirty Three**	*Ocean Songs*	Touch & Go	
11	-	**Cevin Key**	*Music For Cats*	Metropolis	c
12	-	**Trans Am**	*The Surveillance*	Thrill Jockey	
13	-	**Curve**	*Come Clean*	Universal	
14	4	**Ani DiFranco**	*Little Plastic Castle*	Righteous B.	
15	-	**Buffalo Daughter**	*New Rock*	Grand Royal	
16	-	**V/A**	*Random (02)*	Beggars Banq.	
17	-	**Pulp**	*This Is Hardcore*	Polygram	
18	-	**Gastr Del Sol**	*Camofleur*	Drag City	
19	-	**Tortoise**	*TNT*	Thrill Jockey	
20	-	**Yo La Tengo**	*Little Honda EP*	Matador	

Stations Reporting: CAPR, CCRS, CFRO, CFRU, CFUV, CHRY, CHSR, CITR, CIUT, CJAM, CJSF, CJSW, CKMS, CSCR

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INDIE ROCK!

Solex	*Solex Vs. The Hitmeister*	Matador
Push Kings	*Far Places*	Sealed Fate
Local Rabbits	*Basic Concept*	Murderecords
Heartworms	*During*	Popfactory
The Lux	*Lux EP*	Ramona
Snowpony	*They Were Doing The...*	Radioactive
Cornelius	*Fantasma*	Matador
Evie	*Happy Somewhere*	Restraint
Damon & Naomi	*Playback Singers*	Sub Pop
Richard Davies	*Telegraph*	Flydaddy

Brand New Stereo
Tuesdays 4-5pm

TECHNO

Cavestar	*Cavestar*	Mindspore
Vapourspace	*Sweep*	ffrr
Various	*Blueprints*	Plus 8
Various	*Ambient Time Travellers*	Hypnotic
Mouse On Mars	*Autoditacker*	Too Pure
Interactive	*KomaAmok*	TEC
Razor's Edge	*Sleepless*	Prolekult
L'Auberge	*Neriah*	Friends
The Syndicate	*Incinerator*	Voodoo
Plastik Orchestra	*Boogieshoes*	WB

Wire Shock
Friday 10:30-12:00pm

The CFUV Chart

MAY 1998

Compiled by Kevin Scofield

TM	LM		Artist	Title	Label
1	4		**Buffalo Daughter**	*New Rock*	Grand Royal
2	-	+	**Bombasts**	*Bombasts*	Independent
3	-		**Gus Van Sant**	*Gus Van Sant*	Pop Secret
4	29		**Reverend Horton Heat**	*Space Heater*	Interscope
5	-		**Solex**	*Solex Vs. The Hitmeister*	Matador
6	9	*	**Propeller**	*Oro*	Scratch
7	-		**Long Fin Killie**	*Amelia*	Too Pure
8	-		**Cornelius**	*Fantasma*	Matador
9	-		**DJ Honda**	*HII*	Relativity
10	-	*	**Beans**	*Portage*	Zulu
11	-		**Ben Sures**	*Ooh Wah Baby*	Independent
12	-	*	**Perfume Tree**	*Feeler*	World Domination
13	-		**Celtic Fiddle Festival**	*Encore*	Green Linnet
14	-		**Annie Gallup**	*Backbone*	Prime
15	-		**Sean Lennon**	*Home 7"*	Grand Royal
16	-		**Dirty Three**	*Ocean Songs*	Touch & Go
17	-		**Tribe 8**	*Role Models For Amerika*	Alt. Tentacles
18	-		**Gang Starr**	*Moment Of Truth*	Noo Trybe
19	-		**Pussy Galore**	*Sampler*	Matador
20	16	*	**Sackville**	*These Last Songs*	Mag Wheel
21	12		**Uilab**	*Fires*	Bingo
22	-		**Rapoon**	*Fires Of The Borderlands*	Release
23	3		**Ani Difranco**	*Little Plastic Castle*	Righteous Babe
24	-		**Chocolate Weasel**	*Spaghettification*	Ninja Tune
25	-		**Cocoa Brovaz**	*"Black Trump" 12"*	Duck Down
26	-	*	**Toronto Tabla Ensemble**	*Toronto Tabla Ensemble*	Independent
27	20	*	**Smugglers**	*Buddy Holly Convention EP*	Lookout
28	-		**Make-Up**	*In Mass Mind*	Dischord
29	-		**Bassholes**	*Long Way Blues*	Matador
30	5		**Gastr Del Sol**	*Camofleur*	Drag City

Ranking reflects airplay during April 1998. + denotes Victoria artist * denotes Canadian
RE denotes a re-entry to the chart

Kevin Scofield takes tracking calls: Mondays from 1:00-3:00pm PST and Tuesdays, Wednesdays, and Fridays from 12:30-1:20pm PST

Chart Feature

#8 this month

Cornelius
Fantasma
Matador

For those of you who are not yet familiar with the distinct sound that can only be Japanese weirdness, this would be the opportunity to acquaint yourself. One could describe the contents of *Fantasma* as being future retroism: music styles from different eras that have all been smooshed together. Think of Brian Wilson in his glorious strangeness crossed with Kraftwerk that, at times, breaks into an almost Boredoms-like (in the great tradition of Japanese rock) dissonance; *Fantasma* has multi-textured tunes of pop and rock layered with samples, techno beats and turntable usage. And I swear Bugs and Daffy had a hand in the creation of this "fantasmic" collection.

g jubey-jube ▲

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CD

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Eastcoast/ Westcoast
[Ultra Records]
2CD

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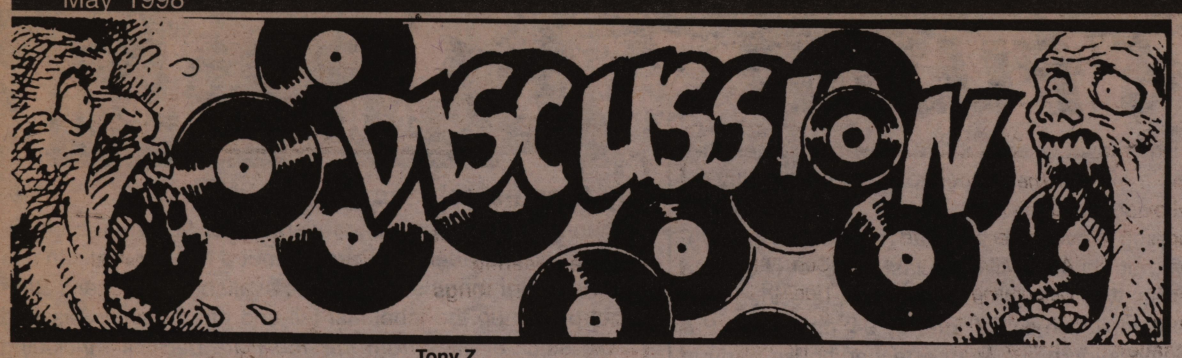


Crimpshrine
Duct Tape Soup
Lookout Records

Recorded between '88 and '89, Crimpshrine's Duct Tape Soup still sounds strong today. Hailing from Berkeley, California, Crimpshrine were a short lived band that had a very big influence on many other bands. Not only then, but over the last couple of years. The sound of the album is unquestionably raw, which lends to the passion and dedication of the music. It's the high-end of the guitars, the clean bass sound and the popping noise of the drums that gives it such an energized feel. The band's share of the profits from the original release were given to the Berkeley Free Clinic and Food Not Bombs, and this release continues on that path. Singer/guitarist Jeff went on to form Fifteen and drummer Aaron is well known for his Cometbus 'zine. This re-issue is a cool package with an interview with the band, lyrics and various other gems. Well worth the cost and you know the money is going to be used positively.

Robbie Goodings

Tony Z
Kiss My Blues
Tone-Cool

"Your hands were always moving, you were always busy. It also kept you out of trouble, off the streets." (Tony Z., talking about his early days playing the Boston Lounge & Strip circuit)

Following right behind Tony Z.'s 1995 self-produced CD *Get Down With The Blues* (Tone-Cool 1153, with guitarist Duke Robillard, drummer Bernard Purdie, tenor saxophonist Houston Person, harmonica cat James (Sugar Blue) Whiting and el. bassist Johnny B. Gayden), this time around we have almost a reunion of sorts, with three of the players being alumni of the late great King Curtis (1934-1971) : Cornell Dupree (el. gtr), Chuck Rainey (el. bass), Pretty Purdie (drums). Man, is King Curtis being missed today, or what? But with this kind of session, King Curtis' memory as one of the great R&B accompanists lingers on. As a bonus, this set contains all Tony Z. originals and, for the first time, all featuring his own Lou Rawls-type vocals. The highlights include the Ray Charles-ish "This Year's For You" (with Cornell Dupree), "You Are My Everything" (with Lenny Pickett at his "Junior Walker" best), and "Voodootize Me Baby" (with guest harmonica cat Kim Wilson). If I have one reservation, this set is wrongly titled as it is really a set sung, and I quote Tony Z., in "a funky-soul-bluesy-slightly jazz vein." If you enjoy organ grooves, encouraged along by one of the great rhythm sections of all time, you'll enjoy this set. May the King Curtis sound live on forever!

Eric Leblanc

Big Bad Voodoo Daddy
Big Bad Voodoo Daddy
EMI

This is the swingin', hepp, down right dancing jive-ass disc out right now daddy-o. These guys boogie. We're talking serious boogie action, baby. Snap your fingers, grab a martini baby, and shake yo' ass. Jump baby, Mr. King of Swing has arrived. These pinstripe *Swinger* soundtrack cats are the coolest in town. It's money baby.

Graham MacKenzie

Propellerheads
Decksandrumsandrockandroll
DreamWorks

For those of you who are getting drawn into the sound of the electronic underground, with a flare for the old school hip-hop and breakbeat sound, here's a group sure to put some soul back into your daily grind. I'm talking about the British breakbeat artists Propellerheads, with their new album *Decksandrumsandrockandroll*, featuring such infamously known artists as De La Soul, and The Jungle Brothers.

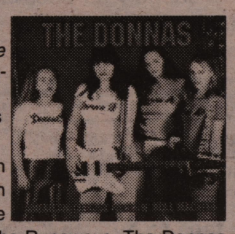
This album has a little of it all; samples, loops of old-school breaks, bad-ass bass, lyrical mastery, and a real tech sort of sound as their name implies. This group was featured on the album *Shaken and Stirred: The David Arnold 007 Project*, with their track "On Her Majesty's Secret Service," that earned them the widespread attention they may well deserve.

If I'm to give these guys some sort of props (mind the pun), I'd have to say it's for staying unique amongst all the other mainstream breakbeat groups that have popped up in the past 5 years. It must be awfully difficult for musicians to keep their integrity when they've hit the big time.

If you are looking for something to make you groove and move, but won't irritate the neighbours, I recommend this album to the young and young at heart. Let's hope they keep up the good work.

Ohmit

The Donnas
American Teenage Rock 'N' Roll Machine
Lookout Records



Continuing in the tradition of groups like Girlschool and The Runaways, The Donnas are San Francisco's latest girl-rock combo, and they ain't pulling no punches. With song titles like "Wanna Get Some Stuff", "You Make Me Hot" and "Looking For Blood", the Donnas, who are apparently still in their teens, play no-nonsense punk rock with just enough pop hooks, sing-a-long choruses and glam-rock posing to keep a fella like me interested. All things considered, the Donnas seem poised for an eventual takeover despite the fact they probably won't be playing this year's Lillith Fair. Perfect for your next slumber party.

Jon

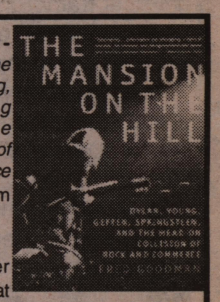
A Jolly Bookmark!

Various
All Skanadian Club 3
Stomp

What does Canadian ska sound like" you ask? What? I dare you to ask this again. Canadian ska is catchy. It makes you move. "Is it upbeat skank material?" Is that what you asked? What? That's it, your ass is dead if you don't buy this album, and go see the bands' shows. Now move it! Shake it! This is great shit.

Grahame MacKenzie

Fred Goodman - *The Mansion on the Hill: Dylan, Young, Geffen, Spring steen, and the Head-on Collision of Rock and Commerce*
Vintage/Random House



Have you ever wondered what happened to the underground rock scene of the sixties? When did rock shift from the music of rebellion to the music of commercials? Well if these questions have been keeping you up at night "The Mansion on the Hill" has the answers you may be looking for. A chronicle, beginning with rock 'n' roll's rejection of music as a business, leading into the acceptence of new capitalism (whatever that is), followed by the shift of rock into the mainstream entertainment business. The names of many behind-the-scenes-forces are brought to light with their contribution to these changes assessed. The only problem is that it may leave the reader a little disillusioned about some of rock's history as the music of rebellion and how long a true spirit of rebellion actually lasted.

Rainbow

Live Loud

High Llamas/Apples In Stereo
Starfish Room, Vancouver
March 28, 1998

The Apples are one of the best bands around, although their live show doesn't back this statement up very well. Robert Schneider sings very quiet, and both times I've seen the Apples the show suffered due to inaudible vocals. They have improved live musically, though. Last year they were very sloppy, often confused as to where they were in the song. On this occasion at the Starfish, the band has obviously improved. They still like to play their songs too fast, but otherwise they've found a good live sound. However, Schneider did forget how one song ended and had to abruptly stop. Minus the quiet vocals, and additional fifth member's virtual absence in the mix, the show was great. They played ample selections from their latest album *Tone Soul Evolution*, as well as from previous singles and their first album. The Apples are still better on record, but because they are so great, I would never miss seeing them live.

The High Llamas put on quite an exhibition. With a flattering low stage level, they mixed acoustic guitar, banjo, vibes, percussion, keyboards and samplers to an effect on the borderline of genius. Sean O'Hagan, the man behind the High Llamas, is one of the few contemporary musicians who could be considered a composer. Over the years through his work in Micro Disney, Stereolab, and currently the High Llamas, O'Hagan has made a name for himself as a musical genius--according to fans and press. Genius may be too strong a word, but O'Hagan is certainly a distinct individual. His talent for arrangement and melody was beautifully presented at the Starfish, and his choice of accompanying musicians was impeccable. Lugging a giant set of vibes overseas and across the continent is impressive enough, but they played their instruments with care and respect. The atmosphere was very relaxed, yet still serious. Unfortunately, many audience members found themselves bored and unimpressed with the High Llamas presentation of droney, hushed orch-pop. Regardless, the Starfish was packed and people enjoyed themselves overall.

Kevin Scofield

Micky Christ/Aging Youth Gang/ Mudslingers
The Limit
April 3, 1998

A night to remember....After 9 years, and about as many lineup changes, Micky Christ is still going strong. This kind of drive and commitment is rare in a city where bands come and go faster than a frat boy in heat. The contingent of hardcore dedicated fans and other Limited misfits were served a well deserved treat at the official release party for MC's latest CD, *Superstar*. They played the majority of the songs off the album and showcased a number of new, unheard, nameless songs (where's our tape, man?). The show was tight, fast-paced, with little chitchat. Kudos to the costume designer, who had Brainless dressed up as Gary the Boy Wonder (Boy, we wonder!). (Where do you shop, darling?). Disappointingly, no one got beat up and there were no beer showers - the rumours of wild brawling drunken Christcapades did not materialize. Perhaps these boys are turning over a new leaf of maturity, or maybe it was just a lack of good beer. (To the first point - Congrats go out to the father-to-be, Ged Whiz the skin beater!). Micky Christ seem to have found a sound all their own - part punk, part rock, part beat-poetry, part freak. (You'll hear all about it in our review of the Micky Christ Superstar album in next month's Offbeat). Style Tip: Try doing the next gig with the band in total drag. I'd love to look up Onion's skirt as he straddles the amp!

Mudslinger, one of the best bands to pop up in Victoria in the past year, opened for the night. These rocker chicks kick ass and really got this old school girl going. Intense and straight up with great covers of Last Caress and L7's "Wargasm" and some cool shit of their own, it is obvious the girls love rock 'n' roll and take the business seriously. Give us a demo tape Mudslingers! We will worship you...

Hailing from Vancouver, Aging Youth Gang is a band we'd like to see more often. Well, maybe just Sandy Beach... (MS- "I left a puddle in my seat"). Despite their outward appearance, there are no creaking joints in this group. Oh, yeah, the band kicked ass. Hell, the whole night kicked ass. (We went home with very sore butts).

P.S. Beware! At the stroke of midnight, the coat check person disappears and your coat turns into a pumpkin!

Kaylar and Masterslave

Radiohead and Spirtualized
Pacific Coliseum, Vancouver
April 6

A crowd estimated at a little over 10,000 spilled into the Pacific Coliseum to enjoy the drug-tantric guitar sounds of Spin Magazine's "Band of the Year," Radiohead. The opening band Spiritualized arrived on stage to a less than full-packed house. It must have been disappointing for them to only have about half of the audience present for their set to start off the night. They struck me as being somewhat influenced by Sonic Youth's style of intense guitar work. The one song which struck me as being great live was "Come Together," from their latest album *Ladies and Gentlemen We Are Floating in Space*. They promptly departed the stage after a seemingly brief 45 minute set. I would have appreciated them being on stage longer as they seemed to be really hitting their stride, and the crowd was starting to actually wake up and realize that the blokes could really play.

By 9:00 pm, the Coliseum was ready to party. The natural aroma of hemp abounded as the crowd began to anticipate that their British heroes would soon take the stage. Radiohead came on stage and started into "Airbag." But they stopped halfway through to whine about the pushing crowd and restarted the set. What a way to deflate an enthused and energetic crowd.

Their initial set lasted an hour, featuring tracks from all three of their major cd releases. There was a slight emphasis on their latest release *Ok Computer*, in which they profiled "Paranoid Android," "Karma Police" and "Subterranean Homesick Alien." The Band seemed hesitant to come back and do and encore but returned for a final 20 minutes.

Is Radiohead the "Band of Year" as Spin Magazine would have us believe? I don't think so. In the past year I have enjoyed MUCH better performances by Beck and Sleater-Kinney. The members of Radiohead were somewhat subdued and intellectual on stage, and didn't seem to be happy to be on tour. Maybe next time they cruise by to promote an album they'll have better attitudes and be a bit more in tune with the energy and loyalty fans deserve. Drop the head games guys and next time play as if you actually enjoy being musicians.

DJ Gio

DJ Honda
The Limit
Friday, April 17

It was a good show. Local talent opened, the local kids got to see their friends on stage, and they were in on all the jokes. The crowd was hyped for everything all night--there was no slow part of the show. T-double kicked it. Moca only kicked it. Swollen Members really kicked it. The best part of the show was the battle between Moca and Prevail. Not planned, it just happened, that's what makes for a good show, when the talent is allowed the freedom to be spontaneous. I think that's what was missing at the Vancouver show I also caught. Hell, even Honda sounded better 'cause he did better tricks--though the beats were DAT. They even did an encore and played twice as long in Victoria as they did in Vancouver. Honest, they played for an hour here and thirty minutes exactly in Vancouver...What does that say about the respective scenes? Should someone who calls himself a DJ play records or DAT? Answer the former question yourself.

Porkchop ▲

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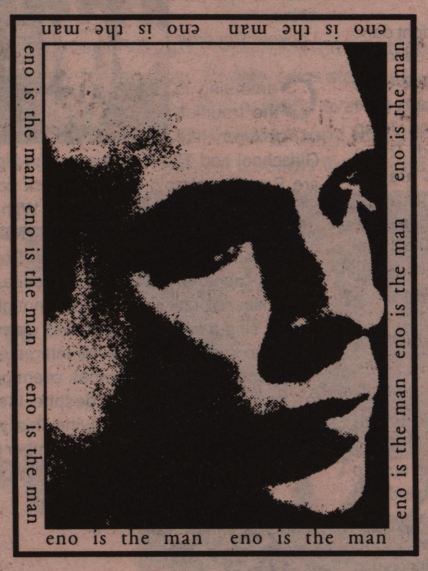
PHASED & FUSED

by Sabrina

This time I bid adieu to my listening audience and to you, my literary audience, for at the end of this month I'm leavin' on a jet plane, don't know when I'll be back again. I'm moving to Toronto to take a producing/engineering course and finally start my career as a sound engineer.

Just for the hell of it, I've decided to make this a long and drawn out good-bye, just to bug ya, ha! - just to burrow my good-bye into your subconscious as snuggly as possible. Once cozy there, the words remain forever, while me in my physical frame dislodges from my birth-home, this city.

So what is the fate of Phased and Fused? I pass on the sceptre to Mike Winters, a fellow Victoria DJ since...well, since long before I began spinnin in '94. Mike was probably well into his Rotterdam sets when I was a folk fan in high school thinking "underground raves" meant literally a subterranean rage among the sewer systems. Silly me.



Mike is also the DJ with whom my show *Wire Shock* alternates on Friday nights. His program is *Escape Velocity*, so Phased and Fused is in good hands, I assure you. I would entrust her to no other.

For this, my good-bye article, I give a summary of my life in Victoria...well no, a summary of my life pertaining to electronica in Victoria: until '94 I thought electronic music was nothing more than what I saw and grimaced at on MuchMusic's Electric Circus. In the summer of '94 during the heightened busking appearances brought on by the Commonwealth Games, I befriended one such street performer--Josh, of the now-well-known folk band Shillelagh. He listened to an eclectic range of music, including Brian Eno and the Orb.

Josh played a Brian Eno CD for me.

I heard Brian Eno.

Josh called it ambient.

?

Then Josh called it techno.

But I felt alive when I heard this: I could relate to this, it made me smile, it made me feel, it was communicative and I understood. How could this and the irritating dance music both be techno? Giddy from my new discovery, I squealed all the way to the late Temple of Sound (used to be behind Boomtown when Boomtown was on Yates St.). I knew Temple of Sound sold techno and I was hungry for more.

After listening to every CD they had (I was naive to vinyl), and sponging up their info like the last gems of chocolate cake on a plate way past their closing time, I decided on a wild techno compilation called "Energy 94' and Street Parade" - a compilation made from a techno/house party in Zurich, Switzerland of August 93'. Of course, I had heard nothing like it and was sure that no one I knew had either. It was then I vowed I'd be a prophet of electronica!

My dad was my first subject. Being an avid patron of the arts of sci-fi he likened my new find to the Vangelis sounds of Blade Runner. He was impressed. Like father, like daughter. That Zurich techno accompanied us on our road trip all the way to Mt. Washington and back that winter.

My mom, however, wasn't as impressed. She called my treasure 'the sound of the devil' (well, she's Roman Catholic). Only slightly injured by my mom's disapproval, I continued my electro-research and collection-creation.

Then in March '95, I was offered a radio show on alternating Tuesday afternoons at CFUV, where I'd been alphabetizing their music library and doing other such trivial since September.

I was given the weekend to decide my acceptance and my show's format. When I began volunteering at CFUV I did so because I was drawn to the music industry. I found CFUV to be a safe behind-the-scenes, not out-on-a-limb-in-the-public-eye sort of way to be involved. I was content alphabetizing. As content as a dandelion in the sun, ah. But a radio show meant I could inform people about my great new find. Yes! But then it'd be my voice and little old me and my fave hand-picked tracks broadcast over the entire island. Sheesh!

Was I sure that I had enough to say?

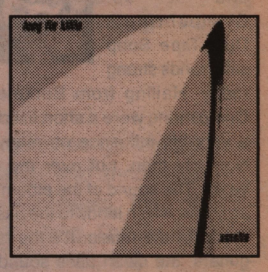
Enough reason for being given this opportunity?

...to be continued in the June issue of Offbeat...in the meantime, tune into CFUV on Fridays, May 8 and 22 for the last two airings of my Wire Shock from 10:30 - 12:30. ▲

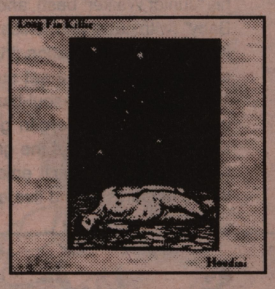
AVANT guarded

by Steve MacIsaac

When American Recordings went under last year it left idiosyncratic UK label Too Pure without a North American distributor. After months of sporadic availability, Beggar's Banquet picked up the label last fall and has recently reissued a big stack of titles from the Too Pure backlist , including great long-players from **Stereolab** (*Peng, Space Age Bachelor Pad Music*), **Mouse on Mars** (*Vulvaland, Iaora Tahiti*), and **Laika** (*Silver Apples of the Moon*). My grin is widest, however, upon seeing that this batch includes *Houdini* and *Valentino*, the first two CDs from Scottish Quartet **Long Fin Killie**.



Although the group has sadly broken up, these two records, along with the groups just-released swan song *Amelia,* show Long Fin Killie as one of those rare groups in possession of a distinctive sound that is at once easily identifiable and difficult to categorize. Not exactly a rock group, but not exactly anything else either, Long Fin Killie were a great, shambling mass of unusual instruments like the bouzouki, hammer dulcimer, and glockenspiel, layered on top of more conventional items like drums, guitars, and saxophone. At times these instruments get whipped up into a dissonant, angular, raucous frenzy, while at other times the music is so understated and introspective that it could justifiably be classified as ambient pop. Holding it all together was singer and lyricist Luke Sutherland's tremulous schoolboy tenor, which provided complex emotional shading to his plaintive tales of gay lamplighters, reckless matadors, sexually obsessive photographers, and other persons who choose to live outside rigid social strictures of race, gender, and sexuality. The group made music that was beautiful, hypnotic, political, and unlike that of their contemporaries. Their breakup is all the more unfortunate given that *Amelia* is probably their best record yet, incorporating an increased flirtation with electronic dance music into its eclectic stew. Sutherland has a novel being published this spring, which will hopefully be enough to tide me over until his new musical project gets underway.



Fetisch Park are Carla Subito and Marlon Shy, two German multi-media artists who work with film, photography, print, installation, and sound construction. Their first CD, *Trost* (Translation: "Comfort") was the sonic accompaniment to an installation that featured photographic portraits of prostitutes in the brothels of Bombay. The CD consisted of eight claustrophobic, dark sound pieces that were anything but comforting, evoking instead feelings of creeping dread, desperation and despair. The group's new CD is called *Alluvial*, and although it works with similar subject matter, the results are substantially different. During a visit to Thailand Subito recorded the songs of the prostitutes she stayed with, then built up a recording around their voices. The result is a record of whacked-out techno--take the stranger elements of Aphex Twin or Mouse on Mars as your starting point, then amplify the effect. It's not nearly as dark as *Trost*, but still a little bit too offside to be readily appealing to the dance floor crowd. Definitely check it out if you're looking for interesting rhythmic music that's more than just a drum and a bass. (Extreme/Outside).

If you're interested in further information about some of the material I write about in this column, you can check out the web page for my Radio program "Bent Outta Shape" at the following url: "http://web.uvic.ca/~stevemac" ▲

Make yourself heard...

102 FM CFUV
LISTENER POWERED RADIO

CFUV and Offbeat Magazine are putting together a directory of musicians and related services for Victoria and Vancouver Island. If you are in a band or are a performing musician you can be listed in the directory for FREE.

All genres of music are encouraged to submit a listing: rock, folk, jazz, classical, etc, etc.

There will also be listings for managers/agents, promotors, record label/distributors, live venues, studios, publications and other stuff. These listings are also FREE.

We want the directory to be as comprehensive as possible. Everyone who provides us with listing information will be included as long as they are involved in the music scene.

The Directory will come out as a pull out section in the July/August 1998 issue of Offbeat Magazine.

If you or your business is interested in placing an ad in the Vancouver Island Music Directory contact Kevin Adam at CFUV: (250) 721-8704.

The Submission Deadline for a listing is June 15, 1998.

CFUV/Offbeat Vancover Island Music Directory

You are a:

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- ○ Jazz
- ○ Country
- ○ Blues
- ○ Electronic
- ○ Classical
- ○ DJ

☐ Other (please explain)

☐ Promoter
☐ Label/Distribution
☐ Live Music Venue
☐ Manager/Agent
☐ Studio
☐ Publication
☐ Music Store
☐ Record Store

Name

Description *(15 words or less)

Contact(s)

Address

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E-mail Website

Please fill out form and Mail or Fax it to:

Music Directory, CFUV/Offbeat Magazine, P.O. Box 3035, University of Victoria, BC, Canada, V8W 3P3. Fax (250) 721-7111. The deadline is June 15, 1998.

*Inclusion of description is guaranteed for bands and musicians only.

DIALTALES

721-8700 requests

Monday

6 am ROCK: *Parading W/O A Permit* with Kerry Morrow.

8 am FOLK: *Universal Donair Show* with Amanda Heffelfinger. Tune in for the newest folk, roots and world releases. Music to start your week by.

10 am CLASSICAL: *Music on Monday.* Alternating hosts George Heffelfinger, Larry Ryan and George Baker play an eclectic mixture of early, classical and contemporary music and preview the local music scene.

NOON NEWS: Economic Justice Issues/Sports Roundup.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* with Sonia McRae & Anne Wilson. From the esophagus of the activist community. Giving voice to marginalized movements. Women, evironment, queer, human rights, social justice. Linking global to local.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. News, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Booklit* with Andrea Scott.

2 pm ROCK: *New Album Review.* All new music: from hip-hop to rock, from jazz to techno. Tune in for the latest and best with your host Randy "Rocket 88" Gelling.

3 pm ROCK: *Radio Interzone (Same Bat-Time, Same Bat-Channel).* Tune in. Rub some of this Powder on your lips. Alternates with *Cupcake Day.* We're your friends. We're not like the others. Punk to electronica, punctuated by angry rants. Enjoy the sprinkles.

5 pm JAZZ: *Milestones* hosted by Terry Finch. Features musicians who have made their mark on the landscape of Jazz. Five Spot can be heard on alternating Mondays at this time. Listen.

8 pm QUEER: *Girls Night In.* Bringing you up to date on upcoming events and issues of interest to Queer women.

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

11 pm ROCK: *Marginally Effective* with Magnus, Matt & Nevin. Alternates with *In the Arms of Sheep* with Adam and the occasional hooligan.

1 am LATE NIGHT: *Sub Zero.* Hiphop mix show with D-Whiz on the turntables. JR Freeze & Clockwise provide commentary over non-stop underground beats. Alternates with *In the Shadows* with Degree One and Tee-double.

3 am GUMBO: with Mike Briand.

Tuesday

6 am ROCK: The *american cowboy biscuits and gravy sausage breakfast show*-- just good wholesome eats!!

8 am FOLK: *Ode to Ani* with Jo Vipond. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away!

10 am CLASSICAL: *Just Say Nono.* Host Brian Woolcock features twentieth century music with emphasis on composers of the last 30 years.

NOON NEWS: Consumer Advocacy Issues.

12:15 pm PUBLIC AFFAIRS: *Into the Streets* provides commentary & critical analysis on global liberation movements, unearthing marginalized histories and putting this into context with today's ever-changing reality of exploitation & resistance. Alternates with *TAP-in (Together Against Poverty).*

1 pm WOMEN: *The Token Zone.* The token women of color show, bringing you a big melange of music, poetry and politix that'll rip your poor ass to shreds.

2 pm FOLK: *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

3 pm ROCK: *I'm Spartacus!.* Join the revolutionary and spiritually aware sounds. Brought to you by Ian "Digs a Ditch" Henderson.

4 pm ROCK: *Brand New Stereo.* A show that tries to emulate Patti Schmidt. All that indie/ college/apartment/ post/? rock stuff that you read about in Magnet and Puncture. Elephant 6 fans take note.

5 pm JAZZ: *Caravan* with Ron Rounds.

6:30 pm JAZZ: *Jumpin' in Jazz* with host Noel Greenwood presenting a survey of the early era of Jazz.

8 pm PUBLIC AFFAIRS: *Swivel Chair.* Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Queerly Canadian.* A queer news, music, political discussion and information show for the UVic and Victoria Queer communities.

9 pm SOUNDTRACKS: *Movietrax.* Different hosts bring you everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

10:30 pm ROCK: *Punk and a Healthy Mind.* Join Polevaulter and Ohmu online! www.geocities.com/CollegePark/Union/1043. Alternates with *Songs For the Misunderstood* with Steve & Gio.

12:30 am LATENIGHT: *Unbroken Chain.* Live Grateful Dead with host Lucky Budd. Listen to the music play!

2 am LATENIGHT: *Yo! Brigade* with Jamie Hooper.

3 am GUMBO: *Transmissions From Alamut.* The very finest in electronic music, specializing in Drum n' Bass/ Jungle. With many special guest DJ's and live P.A.

Wednesday

6 am ROCK: *The Mary Vallis Show* with Mary Vallis (duh).

8 am FOLK: *Rootopia* a.k.a. *WWF (Wendy's World of Folk).* Roots, Blues, Celtic and more. Alternates with *Sharon's Sunshine Breakfast.* Tune in to hear songs ranging from political to heartfelt ballads, and even a few silly ones.

10 am CLASSICAL: *Triadic Memories.* Experience the sound worlds of 20th century composition. We endeavour to present diverse music, discussion and information. Alternates with *Zaenker's Albums,* where every second week host Anita Zaenker brings you her collection of favourites, both old and new, with a regular touch of Scandinavia thrown in to sweden the pot.

NOON NEWS: Labour & Solidarity News/Gender Issues.

12:15 PUBLIC AFFAIRS: *A Show of Solidarity* with Jana G covers alternative views and news both locally and internationally - from the southern lands with the 'Food Not Bombs Radio Network'! Alternates with *Stir Fry,* brought to you by VIPIRG's radio collective.

1 pm DISCUSSION: *Alternate Radio* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right.

2:30 pm ROCK: *Bubblegum Crisis.* Sugar and Strawz kick it live every Wednesday with pop that will fizzle up your nose. It'll rip your ass apart!

4 pm ROCK: *Bent Outta Shape* with Steve MacIsaac. Weird Rock, free jazz, dark ambient and other music that will make your radio scream, sputter and groan.

5 pm JAZZ: *Straight No Chaser.* Alternating hosts Demetrious Tsimon and Shaukat Husain bring you the best in modern jazz.

8 pm RHYTHM & BLUES: *Let the Good Times Roll* with Eric LeBlanc.

10:30 pm ROCK: *equity-eclectika...* much more than 51% varied female content. Alternates with *Monster Truck.* Barry White, Johnny Cash, and 40 tons of mud. We will rock you.

12:30 am LATE NIGHT: *Chinese Music and News.*

3 am GUMBO

Thursday

6 am ROCK: *Uncle Bri's Early Morning Funhouse.* Two hours of weird, wonderful, and totally wacked out music from the '50's and '60's.

8 am FOLK: *Folking Around* with Keith Malcolm. Folk and Celtic, with emphasis on fiddle music. *Malcolm to my Neighbourhood* at 9:00 am, a special children's segment.

10 am CLASSICAL: *Music Through the Centuries.* Join your hosts David Winn and Austin Scott, alternating with George Baker, on a voyage of discovery.

NOON NEWS: Aboriginal News/Human Rights Issues.

12:30 pm PUBLIC AFFAIRS: *Solutions* with Rico, Andrea and Jack.

1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News.* Tune in and find out why.

2 pm GREEK: *The Greek Hour* with The UVic Hellenic Students Society.

3 pm ROCK: *Rush Hour Radio.* Kaylar, Princess of Power and Girl Thursday. So luscious you'll want to lick your radio. Alternates with *Surf's Up* at 3 pm, then *Parading w/ o a Permit* 3:30 pm. Join Kerry & Co. as they breeze through 90 minutes of enchanted debris (aka MOOGIE WONDERLAND).

5 pm JAZZ: *One Up, One Down.* Good jazz with Arnold VanKlaveren and Art Simpson until **7:00 pm** ,when Andrea takes over with *Stolen Moments.* Jazz favurites olds and new. Loves songs,standards, and new tunes. Alternates with *Groove Cafe.* Go fysh serves up the Jazzy Vibe, deep fried and seasoned to perfection with funk, Latin & Soul. Please tip your server; and *Stompology* with Greg Mittag at **6:30 pm**. Listen for the complete spectrum of jazz (except avant garde). Classic performances and new releases.

8 pm ELECTRONIC: *Earmeals.* Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

10:30 pm ROCK/ECLECTIC: *Laced In Darkness.* Gothic-Industrial-Ambient music. Alternates with *Area of Refuge* with Tyler and Trevor. Punk Rock, baby! Gone from the charts but not from our hearts.

12:30 am LATE NIGHT: *Superfluidity* with Aaron Ellis.

1:30 am LATE NIGHT: *TBA.*

3 am GUMBO: *Coupe De Ville.* Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep.

Friday

6 am ROCK: *TBA.*

8 am FOLK: *Coastal Ceilidh* with J.D. Erskine. Come into the kitchen and hear new and old, homegrown and international Folk music, with maybe a political issue or two thrown in. "Anything can happy at a party."

10 am CLASSICAL: Every week your host Linda Warr brings you *Amadeus...and More.*

NOON NEWS: Environmental Issues/Announcements.

12:15 pm PUBLIC AFFAIRS: *Earth First.* Feeling fragmented? Tap into nature.

1 pm ARTS MAGAZINE: *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective.* Developments within Victoria's African community, and broader social, cultural, economic and political issues of Sub-Saharan Africa are examined by Zvondai Muchenje.

2 pm NATIVE: *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

3 pm ROCK: *Welcome the Return of the Deadly Kung-Fu Mansion.* Alternates with *PMS Show.* Not once a month, but twice. So deal with it.

5 pm JAZZ: *Searchin'.* Join Host Ian Cochrane for sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show.* From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm SPOKEN WORD, POETRY & PERFORMANCE: *Sad and Beautiful World.* Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut.

9 pm HIP HOP: *In the Shadows.*

10:30 pm TECHNO: *Wire Shock.* Trance, house, and whispers of ambience with Space Monkey at the helm. Alts with *Escape Velocity.* Intelligent technological music.

12 am ECLECTIC: *?Tomorrow?!Today!.* Kevin Kamakazi broadcasts strange sounds with words to make you think and question. Don't hesitate, take action now!

1:30 am LATE NIGHT: *Project: Funk The World.* Funk Doctor Frank & Plush-T-Lux spinning tracks that are dynomite! The funky party show for the ultimate party night.

3 am GUMBO: *Foundations of Funk* with Josh Chernov.

Saturday

6 am ROCK: *Skatterday Morning* with Mark and Ben.

8 am FOLK/ROCK: *Radio Arcadia.* Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan,* a Finnish program with Finnish music of all kinds. Finnish news, interviews and poems.

11 am EAST INDIAN: *Rhythms of India* with Jan Dhaliwal.

Noon IRISH: *Celtic Experience.* Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm PORTUGUESE: *Portuguese Mosaic.* Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: *Sounds of Scotland.* From the traditional to the contemporary, join Wallace Cunningham for a wee taste of pipes and drums, country dance and fiddle music, folk, comedy and celtic songs.

3 pm SKA: *Skankster's Paradise.* Acoustical healing, battles with cheese, home grown nutmeg trips, and good old Jamaican Ska.

4 pm COUNTRY: with Andy Connors.

5 pm:FRENCH: Rotating hosts bring you French music and news.

6 pm REGGAE: *Alive and Dread.* Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.* Before the party starts, dial into the electronic dance grab bag and download musical treats.

10 pm HIP HOP: *Freaky Flow.* A two hour journey into hip hop with DJ's Most Def and Digital. New flavors from East, West, & inbetween. Giveaways, requests and more!

12 am GARAGE: *Garage Grooves.* Attention Sophisticats and Sosphitikittens. One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

1 am LATE NIGHT: *Longhair's Jukebox.* Curl up next to your radio for a dose of stereophonic sounds and some psychedelic radio.

3 am GUMBO: *Something Nasty In The Woodshed.* Entertainment in the wee-hours with your hostesses Erk and Rennet. We got punk, ska, and frequent visits from the crack-fairy.

Sunday

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System.* Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICAN: *Postales Musicales de Latino-America.* Miguel Alverenga and Estevan Baileys present a bilingual program of music, cultural news and interviews from the local and larger Latin American communities.

2 pm JAZZ: *Guitar Jazz.* Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.

3:30 pm METAL: *Disciples of Dr. Demento.* This is the only show around for all you long-haired, Nike-wearing, denim-clad soldiers of metal. I'm serious here.

4:30 pm PUBLIC AFFAIRS: *From the Blackside.* A program of R&B with interviews and guests from the Black Side.

5:30 pm JEWISH MUSIC: *Mah Hadash!* with Brian Bramley. The musical sounds of the Jewish people from around the world.

6 pm WOMEN'S ISSUES: *Women On Air.* Unsilencing the silences. Music, news and interviews on diverse women's voices.

7 pm JAZZ: *In the Mood* with your host B.J. A program of Jazz in the broadest sense of the word.

9 pm WORLD: *Global Grooves.* A melange of modern and traditional World music with host Erin Kinrade. Alternates with *Divine Are The Women* with host Carolina Choy.

10 pm ECLECTIC: *Fish Show.* Hemp is legal - take the next step - "THC" enriched beer, cloth & rope - Plant outdoors. No shame.

1 am LATE NIGHT: *Pillow Talk.* A full bodied, intensely flavourful mix of House, Techno, Ambient, Jungle, Trance, plus local DJ's dispersed throughout.

3 am GUMBO: With Dan Hayward.

PROGRAMMING MONDAY TO SUNDAY

	Mon	Tue	Wed	Thr	Fri	Sat	Sun	
6	ROCK							6
7								7
8	FOLK						ROCK	8
9							YUGOSLAVIAN	9
10	CLASSICAL					FINNISH	POLISH	10
11						EAST INDIAN	ITALIAN	11
12	public affairs					IRISH	LATIN AMERICAN	12
1	GAY & LESBIAN / DISCUSSION	MAGAZINE	DISCUSSION	PUBLIC AFFAIRS	ARTS MAGAZINE / AFRICAN	PORTUGUESE		1
2	NEW ALBUM REVIEW	MEDITERRANEAN	PUBLIC AFFAIRS	BLUES & GOSPEL	PUBLIC AFFAIRS	SCOTTISH	JAZZ	2
3	ROCK					SKA		3
4						ARTIST PROFILE	METAL / PUBLIC AFFAIRS	4
5	JAZZ					FRENCH	JEWISH MUSIC	5
6						REGGAE	WOMEN'S ISSUES	6
7							JAZZ	7
8	QUEER	PUBLIC AFFAIRS / GAY & LESBIAN	RHYTHYM & BLUES	ELECTRONIC & EXPERIMENTAL	LITERARY			8
9	WOMEN IN MUSIC	SOUNDTRACKS			DANCE	DANCE	WORLD	9
10						RAP	FOLK/ROCK/ ECLECTIC	10
11	ROCK	ROCK						11
12						GARAGE		12
1	LATE NIGHT					LATE NIGHT	LATE NIGHT	1
2								2
3	GUMBO							3
4								4
5								5

The Gig Guide

what's up this month...

FRIDAY 1st
Bill Hilly Band w/ Scott White *Millennium*
Tempest, Mag Pie *Steamers*
Jeru the Damaja, Mack Patrol, J2-0 (Vancouver, Slam City Jam) *Pacific Coliseum*
Cash Cows *Thursdays*

SATURDAY 2nd
NoMeansNo *Limit*
Dixie's Death Pool *Thursdays*
The Nobody's *Millennium*
Sonnenblume, Water Wheel, Philosopher Stone *Steamers*
Paperboys, Scruj MacDuhk, Dan Lapp & the B.C. Fiddle Orchestra, Squish *Market Square*
FunkDoobiest, Social Deviantz, Indo Stix (Vancouver, SCJ) *Pacific Coliseum*
Davy's Gang *James Bay Inn*

SUNDAY 3rd
Trike Wipeout, Minority, SNFU (Vancouver, SCJ) *Pacific Coliseum*
Velvet* *Steamers*

MONDAY 4th
(Monday night stage fright - open mike)* *Steamers*

TUESDAY 5th
Murray Vischer Steamers

WEDNESDAY 6th
Diamond Joe White *Java*
John Gogo *Steamers*
The Chance Brothers *Thursdays*

THURSDAY 7th
Lift* *Steamers*
Miranda Sage Quartet *Millennium*
Revolver *Legends*

FRIDAY 8th
Killjoys, Mystery Machine *Vertigo*
Hugh Fraser Quintet w/ Christine Duncan *Millennium*
Beverley Elliott *Java*
Fungkus *Steamers*
Van Gogh's Ear *Thursdays*
Danishka Esterhazy *Christ Church Cathedral*

SATURDAY 9th
Victoria Latin Beat *Millennium*
Bucca Kings *James Bay Inn*
Fungkus *Steamers*
Rainshadow *Thursdays*

TUESDAY 12th
Walk In The Park *Steamers*

WEDNESDAY 13th
Burt Neilson Band, Salamander Walk *Steamers*
The Chance Brothers *Thursdays*

THURSDAY 14th
Be Bop Madness w/ the Ed Phelp Quintet *Millennium*

FRIDAY 15th
The Wrangellians *Thursdays*
Kahuna Grande *Steamers*
Bijoux Bubayou *Millennium*
"A Song For Ireland" (celtic musical revue) *Kaleidoscope Theatre*

SATURDAY 16th
Chixdiggit, Groovie Ghouliez *Limit*
Angela Besombrio & the Outsiders Millennium
Blessed Relief *James Bay Inn*
They Drive By Night, Dave P. Smith *Thursdays*
Green Room *Steamers*

SUNDAY 17th
Gallery Singers (early music chamber choir) *St. Ann's Academy*

TUESDAY 19th
Jeff Cooper Trio *Steamers*

WEDNESDAY 20th
Perils Of Pauline *Steamers*
Dan Weisenburger & Co. *Thursdays*

THURSDAY 21st
Simone Grasky Quartet *Millennium*
BB King *Memorial Arena*

FRIDAY 22nd
Wrought: Ironsmile (in Courtney) *TBA*
Ocean's Eleven *Millennium*
Van Gogh's Ear *Thursdays*
Jazzberry Ram *Steamers*

SATURDAY 23rd
Carolyn Neapole *Steamers*
Shango Ashe *Millennium*
New Meanies *Limit*
Bucca Kings *James Bay Inn*

SUNDAY 24th
Elle-A-Mental, Fata Morgana *The Cove* (1823 Fernwood)

MONDAY 25th
Island Big Band *Millennium*

TUESDAY 26th
Kevin Leitch Quartet *Steamers*

WEDNESDAY 27th
Dan Weisenburger & Co. *Thursdays*
Lester Quitzaw & Ken Hamm *Java*
Souled Out *Steamers*

THURSDAY 28th
Rebecca Shoichet Quartet *Millennium*

FRIDAY 29th
Roots Round Up *Steamers*
Sector Six *Millennium*
Dave Harris (CD Release Party) *James Bay Inn*
Rocktoria 10 *Vertigo*
Soul Food *Thursdays*
Matthew Herbert (UK House DJ) *Limit*
Zimbabwe Music Festival (evening shows) *Student Union Building - UVic*

SATURDAY 30th
Michael Kaeshammer Trio *Millennium*
Zimbabwe Music Festival (evening shows and free afternoon shows) *Student Union Building - UVic*

Sunday 31st
Zimbabwe Music Festival (evening shows(TBA) and free afternoon shows) *Student Union Building - UVic*

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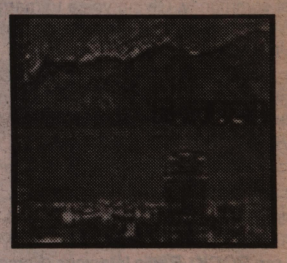

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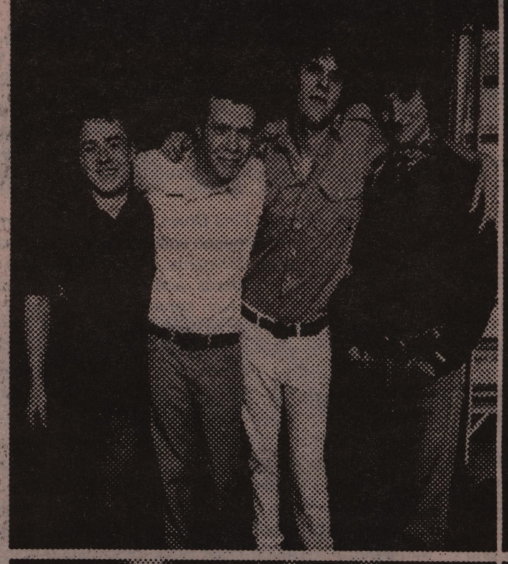

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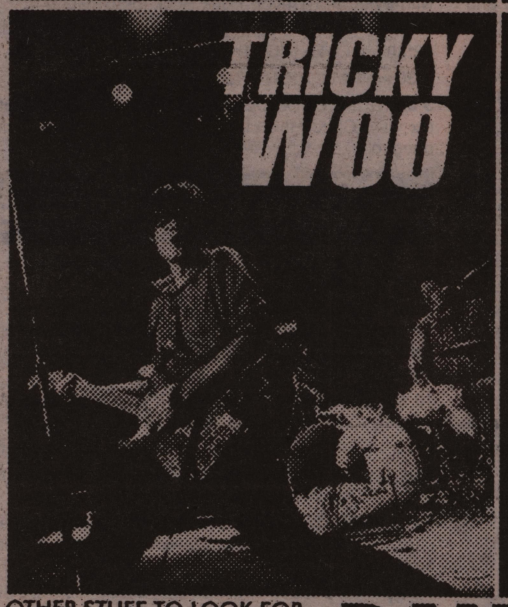
TRICKY WOO



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